

FAMILY GUY

"Petergeist"

Production #4ACX29
(Will be part of Fifth Season)

Written by

Alec Sulkin & Wellesley Wild

Directed by

Sarah Frost

Created by

Seth MacFarlane

Executive Producers

David A. Goodman
Seth MacFarlane
Chris Sheridan

TABLE DRAFT
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“Petergeist”

CAST LIST FOR #4ACX29:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

40'S MAN #1.....TBD (SUB: SETH GREEN)
40'S MAN #2.....TBD (SUB: SETH MACFARLANE)
ADRIENNE.....TBD (SUB: ALEX BORSTEIN)
ANNOUNCER.....TBD (SUB: JOHN VIENER)
BARTENDER.....TBD (SUB: DANNY SMITH)
BUM.....TBD (SUB: STEVE CALLAGHAN)
CLEVELAND.....MIKE HENRY
CLEVELAND JR.....MIKE HENRY
CLINT EASTWOOD.....TBD (SUB: JOHN VIENER)
DEATH.....TBD (SUB: ALEC SULKIN)
DIANE.....LORI ALLEN (SUB: ALEX BORSTEIN)
EMPLOYEE.....TBD (SUB: JOHN VIENER)
FEMALE CHORUS.....TBD (SUB: SETH MACFARLANE/ ALEC SULKIN)
FEMALE VOICE.....TBD (SUB: ALEX BORSTEIN)
GHOST.....TBD (SUB: DANNY SMITH)
HANK/PETER.....SETH MACFARLANE
HERBERT.....MIKE HENRY
HOBO.....TBD (SUB: DANNY SMITH)
JEWISH HUSBAND GHOST.....TBD (SUB: ALEC SULKIN)
JEWISH WIFE GHOST.....TBD (SUB: ALEX BORSTEIN)
JM J. BULLOCK.....TBD (SUB: ALEC SULKIN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
JOHN TRAVOLTA.....TBD (SUB: ALEC SULKIN)
MAILBOX.....TBD (SUB: SETH MACFARLANE)
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
PAULIE.....TBD (SUB: DANNY SMITH)
PERFORMANCE ARTIST.....MIKE HENRY
PRIEST.....TBD (SUB: DANNY SMITH)
QUAGMIRE.....SETH MACFARLANE
ROCKY.....TBD (SUB: SETH MACFARLANE)
SALESMAN.....TBD (SUB: ALEC SULKIN)
TOM TUCKER.....SETH MACFARLANE
WOMAN.....TBD (SUB: ALEX BORSTEIN)
ZOOM ZOOM KID.....TBD (SUB: CHERRY)

COLD OPEN

Music: "Mad About You" theme.

We see the first five seconds of the live action "Mad About You" opening sequence.

As the words "Mad About You" slide across the screen, we hear STEWIE'S maniacal **laughter** O.S. Stewie walks on screen, still **laughing**, and addresses the audience.

STEWIE

Ha! Got you, man! Oh, my god, how
bad would that have sucked?!

The "Family Guy" theme begins.

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

PETER walks in from outside with a platter of burgers. He wears an apron. BRIAN and STEWIE sit on the couch. CHRIS sits on the floor in front of the TV.

BRIAN

What, are you barbecuing some burgers?

PETER

Yeah, I'm getting ready for movie night. What do you think of my new apron? Eh? It says "Tee Many Martoonis." It's supposed to be "Too Many Martinis," but this imaginary apron guy's so freakin' wasted, he can't even make a sentence.

BRIAN

Well, at least it's more clever than the apron you wore for that cookout.

EXT. GRIFFINS' BACK YARD - DAY (FLASHBACK)

CLOSE ON Peter's apron. It reads "My Penis Is Under Here" (Note: the word "Here" is over his crotch).

PULL OUT to reveal Peter is standing next to a grill, surrounded by NEIGHBORS.

PETER

Awright. Who wants hot dogs?

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

PETER

Okay, everybody go to the bathroom now, cuz, trust me, you don't want to be in there after Joe takes one of his weird, cripple dumps.

CHRIS

Why do handicapped people always smell
like wet band-aids?

Stewie looks at a VHS tape cover in his hand.

STEWIE

Huh, let's see what the movie is
tonight. "Anaconda." What, are young
black couples renting our movies for
us now?

PETER

Oh, "Anaconda"'s a great film, Stewie.
Possibly too much snake for some
people, just enough for this movie-
goer.

The doorbell **rings**. LOIS enters, crossing to open the door.

LOIS

Oh, they're here.

PETER

(SHOUTING) Meg? Meg! Where are you?

MEG (O.S.)

(SHOUTING DOWN) I'm up in my room!

PETER

(SHOUTING) Stay there!

Lois opens the door to reveal CLEVELAND.

CLEVELAND

Hey, everybody. I'm just here to let
y'all know that movie night's been
moved to Joe's place.

PETER

What? What about my martooni apron?
Perhaps you didn't hear I rented
"Anaconda"?

CLEVELAND

Oh, I just saw that last week at my
niece and nephew's.

STEWIE

Oh, my god, I did not tell him to say
that! That was not planned, I swear!

CLEVELAND

Joe just finished putting in his new
home theater. It's gonna be tight!

PETER

Aw, crap! This is even worse than
that week I had a really bad case of
the midgets.

INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)

We see a MIDGET PETER, with a disproportionately large head,
short limbs, etc. He is struggling to open a jar of peanut
butter.

PETER

Lois? Can you open this for me?
(GRUMBLING) Can't do squat with these
stubby, cocktail-weenie fingers.

INT. JOE'S HOME THEATER - NIGHT

JOE and BONNIE show the Griffins, the GOLDMANS, Cleveland and
QUAGMIRE their new home theater, complete with twenty red
velvet seats, a giant screen, and an old-timey popcorn maker.

LOIS

Oh, my god. Joe, how did you do this?

JOE

I built it myself with supplies I got at the Home Expo downtown.

PETER

(ASIDE TO JOE) Between you and me, I think Joe's got a little free time these days. I hear he hasn't touched Bonnie in months. And who could blame him? I mean, she's all fat and pregnant, and honestly, I don't know if I'd do her even before she got pregnant. And that's saying a lot.

JOE

Peter, you just whispered that to me.

PETER

(ASIDE TO JOE) Shh, shh. Here he is.
(BRIGHTENING) Joe! What a great job you've done here.

ANGLE ON Quagmire, who reads a plaque on the wall.

QUAGMIRE

(READING) Made possible due to the generosity of Mort and Muriel Goldman.

MORT

It's all part of the Karmic wheel of Judaism. We take, but then we also give back. (THEN) But never as much as we take.

JOE

Roll the film! Let's do it!

Everyone takes their seats. The lights dim.

ANGLE ON the movie screen. We see a spinning "Joe's" logo that flies in over a hillside.

FEMALE CHORUS (V.O.)

(LOEWS THEME) THANK YOU FOR COMING TO
JOE'S. SIT BACK AND RELAX, ENJOY THE
SHOW!

ANGLE ON the movie screen.

TITLE CARD: Sylvester Stallone in "Rocky VI".

INT. ROCKY'S BEDROOM - NIGHT (ON SCREEN)

ROCKY and ADRIENNE lie in bed.

ADRIENNE

Rocky, please don't go to Mars and
fight the martian.

ROCKY

I gotta do what I gotta do.

ADRIENNE

But there's no oxygen on Mars.

ROCKY

Yeah? That means there's no oxygen
for him either. That martian wants a
fight, he'll get a fight.

ADRIENNE

But Rocky, manned space flight to Mars
is still twenty years away.

ROCKY

Then we better get busy.

He jogs out of the room.

ADRIENNE

(CALLING AFTER HIM) You can't win,

Rock! You're sixty years old!

PAULIE enters riding on a Segway with a cigar in his mouth and a bottle of whiskey in his hand.

PAULIE

Hey, look what Rocky bought me with
his money!

He does a few fancy turns at the foot of Adrienne's bed. He then veers right into a wall, **shattering** the whiskey bottle and **knocking** himself unconscious.

EXT. SPOONER STREET - NIGHT

Peter and Lois exit Joe's and walk home.

PETER

Stupid Joe has to top everything I do.
Well, tomorrow, I'm gonna go to that
home banana and build an entire
multiplex.

LOIS

You mean Home Expo?

PETER

Yeah, what did I say?

LOIS

You said 'home banana.'

PETER

Well, that's just weird.

EXT./ESTAB. HOME EXPO PARKING LOT - DAY

A large sign reads, "Home Expo". Underneath, it reads, "Screw You 'Mom and Pop'".

INT. HOME EXPO - SAME

The Griffins enter the store. Peter approaches an EMPLOYEE.

PETER

Yeah, uh, I hate my neighbor, and I want to build something crazy out of spite.

EMPLOYEE

I'll take you to our "One Upsmanship" aisle.

PETER

This place has got everything. I bet you could even get one of those gay mailboxes.

EXT. STREET - DAY (CUTAWAY)

A mailbox sits open at the edge of a driveway. A MAILMAN walks up.

MAILBOX

Hello, hello, right over here! Yeah, right here. Just put that right on in here. (MAILMAN PUTS MAIL IN; WE HEAR CHEWING NOISES) Gulp. Just kidding!

INT. HOME EXPO - DAY

Lois, holding an adjustable shower head, addresses a SALESPERSON.

LOIS

(GETTING MORE AND MORE EXCITED) Oh god, is the pressure on this one really high? It looks like it's got teeth on it! I bet the water just comes spitting out like... like a thousand Mediterranean tongues. Ooooh-Aaah!

The Salesperson starts backing away as Lois amorously fondles the shower head.

INT. HOME EXPO - SAME TIME

Stewie looks at an intricate window pane, and talks to a WINDOW SALESMAN.

STEWIE

So you're saying that by switching to dual pane I'll save how much on my heating bills?

WINDOW SALESMAN

Up to thirty percent.

STEWIE

Well, that sounds good, but is this going to be one of those things where, I'm sitting there in January--

WINDOW SALESMAN

The real, unseen value of these windows is -- Oh, I'm sorry. I interrupted you.

STEWIE

(BEAT) Oh, now I forgot what I was going to say.

WINDOW SALESMAN

Uh... oh, something about January.

STEWIE

Oh, that's right! I was just saying that I don't want to be sitting there in January, feeling that old, familiar chill. You see, I'm pretty much a T-shirt and diapers kind of guy.

EXT. GRIFFINS' BACK YARD - DAY

Peter, Chris and Brian carry building materials into the back yard. Peter puts some things down.

PETER

This'll teach Joe to steal my movie
night. I'm gonna have my own
Multiplex theater. I haven't been
this excited since Mazda got rid of
that "Zoom Zoom" kid.

EXT. UTAH SALT FLATS - DAY (CUTAWAY)

In the foreground we see a **CLOSE UP** of the ZOOM ZOOM KID from the Mazda ads looking directly into camera.

ZOOM ZOOM KID

(ANNOYING WHISPER) Zoom zoom.

Like a bolt of lightning, a car races in from off screen at top speed and **smacks** the Zoom Zoom Kid, launching him into the air.

PAN OUT to a wider view of the salt flats. We see the Kid land, struggle, and **groan** on the dusty ground. He starts to crawl.

ANGLE ON the car, the door opens, and a VELOCIRAPTOR gets out with a **screech**. The Velociraptor walks around to the trunk, pops it open, and takes out an aluminum baseball bat. He walks toward the feebly-crawling Zoom Zoom Kid and **smashes** him on the head with a **metallic bonk**. The kid collapses in a heap.

EXT. GRIFFINS' BACK YARD - DAY (BACK TO SCENE)

Peter, Brian and Chris dig with shovels. Stewie sits nearby with Rupert.

STEWIE

Our very own cinema in the back yard.
Very exciting, isn't it, Rupe? Oh,
god, did I just call you "Rupe"? Why
did I say that? To be cool? To save
time? God I hate myself right now.

Peter **hits** something with his shovel.

PETER

Hey, look what I found.

Peter pulls out a skull with a Native American Headdress.

BRIAN

Wow, authentic Native American
remains. Peter, I'd put that back if
I were you. You may be disturbing a
sacred burial site.

PETER

Hey look, it's Robin Williams. (MOVING
SKULL'S JAW) Blah blah blah black
preacher voice blah blah blah gay
Elmer Fudd.

CHRIS

(CLAPPING GIDDILY) Ha ha ha, the more
you hear it, the funnier it gets.

INT. GRIFFINS' DINING ROOM - NIGHT

The family sits around the table, eating dinner. Peter has
the skull (with headdress) on the table next to his plate.

PETER

(TO SKULL) Want some more peas, Chief
Diamond Phillips?

Peter "feeds" the skull some peas.

BRIAN

Peter, I really think you should put
that back where you found it.

PETER

You know, Brian, I really don't think
you should breast-feed the skull.

BRIAN

What?

PETER

I was just saying, I think the skull
should eat the peas and nothing else.
You don't have to breast-feed it.

BRIAN

Uh, I'm not breast-feeding--

PETER

All right, fine. God, you're pushy.

Peter puts the skull up to Brian's chest.

BRIAN

PETER

Cut it out! Knock it off!
(etc.)

Suck, suck, suck. So many
nipples! Suck, suck, suck.
Oh, I'm Brian, I'm giving
sustenance. I'm breast-
feeding in public even though
it's wrong.

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INT. PETER AND LOIS' BEDROOM - LATER

Peter and Lois lie in bed with the TV on. Brian is asleep on the floor.

ANGLE ON the TV screen. We see a 1940's-style title card:
"Fast Talking High Trousers."

ANNOUNCER (V.O.)

And now back to 1943's "Fast-Talking
High Trousers."

INT. ART DECO OFFICE - NIGHT (ON TV)

We see two 1940'S MEN with their pants pulled up to their eyes, wearing fedoras. A third 1940'S MAN (also with his pants pulled up to his eyes and a fedora) lays dead on the ground.

40'S MAN #1

(RAPID) Well isn't this a fine song
and dance.

40'S MAN #2

(RAPID) What are you getting so hot
about?

40'S MAN #1

Keep your shirt on.

40'S MAN #2

Where do you get off making remarks
like that?

40'S MAN #1

Supposin' I say you're a lunkhead.

40'S MAN #2

I never been much for supposin'.

40'S MAN #1

Well supposin' you were.

40'S MAN #2

Well maybe I'm through supposin' and
I'm fixed to start figurin'.

40'S MAN #1

Aww, horseradish!

40'S MAN #2

Well aren't you a pocketful of
firecrackers?

40'S MAN #1

Oh yeah, you got something to say
about it?

40's man #2 raises his fists to fight.

40'S MAN #2

I'll say plenty.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

Peter sits on the edge of the bed.

PETER

I can't wait to see the expression on
Joe's legs when I open my multiplex.

LOIS

I have to say I'm a little concerned
about the zoning for... Peter are you
peeing in that skull?

PETER

(SARCASTIC) No Lois, I'm getting up
and walking all the way to the
bathroom to take a boring, normal
piss. (UNDER HIS BREATH) Pain in the
ass.

Peter turns out the light.

EXT./ESTAB. GRIFFINS' HOME - LATER

INT. PETER AND LOIS' BEDROOM - SAME

MONTAGE (ON TV)

The **National Anthem** plays over shots of a waving American
flag, fighter jets flying over the Grand Canyon, etc...

INT. CHANNEL 5 NEWS DESK - SAME TIME (ON TV)

TOM TUCKER sits at the desk.

TOM TUCKER

That's the end of our programming day.
This is Tom Tucker warning the man
who's sleeping with my wife that I
recorded this earlier and am, in fact,
in the closet right now. That's me
coming out. That's me grabbing that
lamp and beating you senseless. This
just in, news man kills pretty boy
tennis instructor. More tomorrow.

The picture switches off and the screen is filled with **snow**.

PAN TO REVEAL Peter and Lois are sound asleep and lit only by the glow from the static on the TV.

INT. STEWIE'S ROOM - CONTINUOUS

Stewie wakes with a start. He gets out of bed and groggily walks down the hallway towards Peter and Lois' bedroom.

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

Stewie plants himself directly in front of the TV like Carol Anne in "Poltergeist."

ANGLE ON Stewie, whose face is pressed up against the TV screen.

STEWIE

(TO SCREEN) Yeah... uh huh... I don't
know... I don't know... Oh, you didn't
see it? Ross and Rachel got back
together. It wasn't that great.

Suddenly, a stream of light shoots from the TV to the wall over Peter and Lois' bed with a loud **whoosh**. Peter, Lois and Brian wake up.

PETER

BRIAN

Holy crap!

What the hell was that?

LOIS

Stewie, what are you doing?

STEWIE

(EERILY) They're here.

BRIAN

Who's here?

STEWIE

The TV people. (TO TV) What...?

Stewie puts his hands back on the TV.

STEWIE (CONT'D)

(TO TV) No, they did a spinoff. He's still playing Joey, but ehhhh, it's not doing as well.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

Lois pushes the chairs closer to the kitchen table and then puts dishes away in the cupboard, with her back to the kitchen table. Stewie and Rupert sit on the kitchen counter near Lois.

When Lois turns around, the chairs are now precariously stacked upside down at odd angles with the refrigerator teetering on the top.

LOIS

(GASP) Oh, I must have accidentally...
stacked all those things upside
down... and then forgot about it.
Yeah, that's probably what happened.

STEWIE

Wow, I haven't seen this much denial
since John Travolta married Kelly
Preston.

INT. CHURCH - DAY (CUTAWAY)

A PRIEST is marrying JOHN TRAVOLTA and KELLY PRESTON.

PRIEST

John, do you take Kelly to be your
wife?

JOHN TRAVOLTA

I totally do. I mean yeah, yes!
Absolutely. And... and I'm gonna do
stuff to her too, like... touch her?

Kelly nods at John as if to say "you're on the right track."

JOHN TRAVOLTA (CONT'D)

(MORE ENCOURAGED) Yeah, touch her,
and... kiss her?

Kelly nods again.

JOHN TRAVOLTA (CONT'D)

And stroke her penis...

Kelly shakes her head "no."

JOHN TRAVOLTA (CONT'D)

I mean, no! Not that! Not that.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Peter enters to see Chris sitting on the floor holding Meg down against her will.

CHRIS

Dad! Check this out!

MEG

(WOOZY) Please, no more.

Chris lets go of Meg, and she is rapidly pulled across the floor by an unseen force, and **smacks** hard into the wall.

MEG (CONT'D)

Ow!

CHRIS

The loud noise means Meg got hurt.

PETER

Aw, man! I gotta try that!

Peter drags Meg back to the spot.

PETER (CONT'D)

Oh, wait a second, lemme grab a
helmet.

Peter runs O.S. and comes back in with a football helmet. He puts it on and lets go of Meg, who zips across the floor, again **crashing** into the wall.

PETER (CONT'D)

Yes! Ah, this is just like Christmas
morning!

INT. GRIFFINS' LIVING ROOM - MORNING (FLASHBACK)

The family Christmas tree is up and there are presents under it. Peter, wearing a helmet, **throws** Meg into the wall.

EXT./ESTAB. GRIFFINS' BACKYARD AND STREET - DOWNSHOT - NIGHT

A bolt of lightning **cracks** across the skyline, as a storm rages over Quahog.

INT. STEWIE'S ROOM - SAME

Stewie, arms behind his back, gazes out the window at the storm.

STEWIE

Ah, you crafty spirits. A wise man once said, "Power is holding someone else's fear in your hand and showing it to them!" Actually, it was Amy Tan but...

Suddenly a **crack** of thunder and lightning strikes near the house. Stewie dives into bed, pulling the covers up.

STEWIE (CONT'D)

Think of a happy place to be. A happy place... Uh, I'm Jm J. Bullock's partner on "The \$25,000 Pyramid."

INT. "THE \$25,000 PYRAMID" SET - DAY (CUTAWAY)

Stewie is in the winner's circle across from JM J. BULLOCK. The clock counts down from "25".

JM J. BULLOCK

Uh... Sand. Casinos.

STEWIE

Uh, things in Las Vegas.

We hear the **ding**.

JM J. BULLOCK

Okay. Um, I like to be worn with a tie when it's a very dressy occasion.

STEWIE

Uh, what a blazer might say.

We hear the **ding**.

JM J. BULLOCK

Right. Uh, uh, the gears. The strap.

STEWIE

Uh, uh, parts of an automobile.

JM J. BULLOCK

The gears... The hands.

STEWIE

Uh, parts of a wristwatch.

We hear the **multiple dings** of a big winner.

INT. STEWIE'S ROOM - NIGHT (BACK TO SCENE)

Stewie **sighs peacefully**, with his eyes closed. Suddenly, a bright light shines on his face from somewhere O.S. He opens his eyes to reveal the closet door **opening** by itself. There's bright light beyond.

Objects begin to fly towards the open closet. Stewie **yelps with panic**, as he holds on to the rail of his crib for dear life, as the rest of the items in his room are **sucked** into the open door of his glowing and **noisy** closet.

STEWIE

I haven't seen anything suck this much
since...

He loses his grasp and is **sucked** into the closet.

STEWIE (CONT'D)

(SCREAMING) "Magnoliaaaaaa!"

INT. GRIFFINS' KITCHEN - SAME TIME

Brian takes a steak out of the fridge and puts it on the counter. He goes over to get a frying pan out of the cupboard, then freezes as he hears a noise. He slowly turns around and sees the steak starting to move across the counter. Brian watches stunned. The steak begins to quiver and then hundreds of SMURFS begin to wriggle out of the top.

INT. PETER AND LOIS' BATHROOM - SAME TIME

Peter is **splashing** water on his face. He looks at himself in the mirror and sees a tiny cut on his cheek. He starts to pick at it curiously. The picking becomes more extreme, as he starts to tear his face off, as in "Poltergeist."

ANGLE ON the sink, as chunks of face fall into it.

ANGLE BACK on Peter looking in the mirror. Where his face used to be, we now see the head of HANK HILL.

HANK/PETER

Hehehe. Propane.

INT. CHRIS' ROOM - SAME TIME

Chris is in his bed, scared.

CHRIS

Oh, I wish that scary-looking clown at
the end of my bed would go away.

ANGLE ON RONALD MCDONALD sitting in a chair at the end of Chris' bed. He makes the McDonald's "M" logo in the air with his fingers. Chris **screams** and pulls the covers up over his head.

Suddenly, two large tree branch hands **crash** through the window, grab Chris and drag him outside.

EXT. GRIFFINS' BACK YARD - CONTINUOUS

Chris **yelps**, as a **flash** of lightning reveals the tree has a gross, evil face. The tree pulls Chris closer to its gaping mouth, about to eat him. Chris **screams**.

VOICE (O.S.)

Hey, Skinny-britches!

The tree whirls around to see that HERBERT is standing in the yard, defiantly.

HERBERT

(HANDS ON HIPS) That there's my man.

Why don't you pick on someone your own
size?

The tree tosses Chris back into his room with a **crash**, then swings a branch violently at Herbert. Lightning **strikes** as Herbert **blocks** the branch dramatically with his walker.

HERBERT (CONT'D)

You shall not pass!

The tree **uproots** itself and starts to move towards Herbert. As it does so, the ground **shakes**, then opens up, and Herbert and the tree fall through a crevasse.

INT. ABYSS - CONTINUOUS

We follow Herbert and the tree as they fight in mid air, and fall down the deep chasm.

INT. UNDERGROUND LAKE - CONTINUOUS

In a **WIDE SHOT**, we see Herbert and the tree fall in slo-mo from a hole in the top of the rock ceiling down towards the surface of the lake.

INT. STEWIE'S ROOM - LATER

Lois frantically looks around the room, looking for Stewie.

LOIS

Stewie? Oh my god, Stewie, honey!

Where are you?!

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

Peter is there. Lois races in.

LOIS

Peter, I can't find him anywhere!

STEWIE (O.S.)

(VOICE MANIPULATED) Mmm-ommmmy?

LOIS

Stewie? Where are you?

Lois walks in front of the TV screen, like the silhouette shot from "Poltergeist."

STEWIE (O.S.)

Llll-look behind you, you stupid cow!

Lois and Peter turn and look into the TV screen, which is staticy with **snow**.

LOIS

(SCARED) Stewie?

STEWIE

Hhhoo-ooold on a second. I wanna try something. (LIKE PHIL COLLINS) AAAAAH REMEMBER! I REMEMBER DON'T WORRY, WORRY, WORRY, WORRY. THE HURT DOESN'T SHOW, BUT THE PAIN STILL GROWS. IT'S NO STRANGER TO YOU AND ME! (DRUM FILL)

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' DINING ROOM - SAME

The Griffins (minus Stewie) and the PERFORMANCE ARTIST sit around the table, holding hands. The Performance Artist leads a seance. He wears big sunglasses like Zelda Rubenstein.

LOIS

Thank you so much for coming. We've never had to hire a spiritual medium before.

BRIAN

Yeah, and we wouldn't have if Peter hadn't desecrated those Indian remains.

PETER

Probably a bad time to mention I'm wearing the skull as an athletic cup.

PERFORMANCE ARTIST

Now, in order to get your baby back, we're all gonna have to concentrate real hard. Think of positive things. Like the spark coming off the crunch of a new wintergreen lifesaver.

(MORE)

PERFORMANCE ARTIST (CONT'D)

Mmmmm. Okay, let's talk to some
spirits.

They all close their eyes.

PERFORMANCE ARTIST (CONT'D)

Hey, how y'all ghosts doin'? You got
a little friend of ours named Stewart
up there. We was just wonderin' if
you could send him back...

(LISTENING) ...Uh-huh... Yes, but...
Well I don't see how that's anybody's
business but my own... Well, I think
you're very rude and this conversation
is over.

The Performance Artist opens his eyes, and stands.

LOIS

What did they say? Is my baby okay?

PERFORMANCE ARTIST

I'm sorry, but y'all got some potty-
mouth ghosts in here. They said that
your baby had entered their world
through his closet upstairs, and that
the exit, well, I don't know how else
to say this, the exit is your
daughter's heiny-place.

CHRIS

Meg's ass!

PETER

God, this is even weirder than that
last Clint Eastwood movie.

CUT TO:

TITLE CARD: Clint Eastwood in "Million Dollar Kitten."

INT. INNER CITY GYMNASIUM - DAY (CUTAWAY)

CLINT EASTWOOD, dressed in sweats, stares down at a very small KITTEN.

CLINT EASTWOOD

Sorry. I don't train kittens.

Clint stares at the cat, who stares back at him, sadly.

CLINT EASTWOOD (CONT'D)

All right, be here tomorrow at six AM
sharp. But mind you, there'll be no
free lunch. While you're here, you'll
be expected to hunt mice, clean the
shower room--

The kitten rubs up against his legs and **purrs**. Clint softens.

CLINT EASTWOOD (CONT'D)

Awww.

INT. STEWIE'S ROOM - DAY

Peter and Brian stand in front of Stewie's glowing closet, holding a tennis ball.

PETER

(YELLING) You ready down there?!

INT. GRIFFINS' LIVING ROOM - SAME TIME

Meg stands bent over between Lois and Chris.

LOIS

Okay Meg, if this works, then we might
just have a chance at getting Stewie
back. Are you ready?

MEG

No.

LOIS

(YELLING O.S.) Ready!

INT. STEWIE'S ROOM - SAME TIME

PETER

Okay, here we go.

Peter throws the tennis ball into Stewie's closet.

INT. GRIFFINS' LIVING ROOM - SAME TIME

With a flash of light and **sound**, the tennis ball flies out of
Meg, and straight into Lois' hand.

LOIS

(YELLING UP) Got it!

CHRIS

Cool! Assball!

Suddenly, a small projectile flies out of Meg, and **smashes**
through a living room window.

MEG

Aaaah!

LOIS

Peter? What the hell are you doing up
there?!

INT. STEWIE'S ROOM - SAME TIME

Peter is teeing up a golf ball in front of Stewie's closet.

PETER

We're gonna get those terrorists. Now
watch this drive!

Peter swings, and we hear a **crash** and **scream** from downstairs.

INT. GRIFFINS' LIVING ROOM - SAME TIME

LOIS

Stewie, if you can hear me, head for
Meg's ass!

STEWIE (O.S.)

Hhhha-ve you lost your mind? Her ass
is more disgusting than that fat guy
Brian and I saw at the diner.

INT. DINER - DAY (FLASHBACK)

Stewie and Brian are sitting at a booth.

STEWIE

Oh, my god. Brian, don't look, but
there's a really, really fat guy over
there.

BRIAN

(LOOKING) Where?

STEWIE

(TURNING HEAD AWAY) Don't look right
at him! Oh, my god.

BRIAN

Come on, I want to see the fat guy.

STEWIE

(HE PEEKS, THEN GIDDILY) Okay, okay.
You see that woman with the hair?

BRIAN

There are a lot of women with hair.

STEWIE

No, the hair, the crazy hair.

BRIAN

Oh, yeah.

STEWIE

Okay, right behind her.

BRIAN

Oh, my god. He's great. Wow, that's like, my upper body is almost normal, but when you get to my waist, it's like, Fat Guy!

STEWIE

I know, and he's got that--

Brian and Stewie quickly turn away in unison.

STEWIE (CONT'D)

(LOOKING OUT WINDOW) Oh, god, he just looked right at us.

BRIAN

(LOOKING AT CEILING) Yup.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Stewie. Stewie, honey?

A **gust** of wind hits Lois.

LOIS (CONT'D)

Oh! Oh, my god, he just moved through me!

Lois smiles. We hear a **whack**.

LOIS (CONT'D)

Ow!

Lois now has a black eye.

STEWIE (O.S.)

Hhhhh-aaa! Got you, b-iiiiiiiiitch!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**INT. GRIFFINS' LIVING ROOM - SAME**

The Griffins lie around the living room. Meg is at the center, looking tired as she bends over. They all watch her ass. The TV is on. Lois holds Chris in her arms on the couch. She talks to the Performance Artist, who sits across from them.

LOIS

(WHISPERING) Are you sure Stewie can find his way out?

PERFORMANCE ARTIST

(WHISPERING) We just gotta be patient, Lois. Just like waitin' on the results of a blood test. A real important blood test.

CHRIS

(WHISPERING) Will I ever see my baby brother again?

PERFORMANCE ARTIST

(WHISPERING) I'm not sure. But one thing I am sure of is they can try and try, but they'll never find another Sandra Bullock. She's a class act. She was in "The Net" with Dennis Miller, and even he liked her, and he's a real cranky puss.

Peter leans in and whispers to the Performance Artist.

PETER

(WHISPERING) Hey, guys, uh, I had a lot of bread with dinner, so, uh, I gotta go chop some butt wood.

(MORE)

PETER (CONT'D)

I'm gonna go upstairs because if I did it down here, it'd be all loud and I wouldn't be able to let loose, like I need to. (SLAPS HIM ON THE BACK) Yeah.

Peter exits. After a beat, we hear a **huge fart** O.S.

PERFORMANCE ARTIST

Well, we might as well just speak up, now.

EXT./ESTAB. GRIFFINS' HOUSE - LATER

INT. GRIFFINS' LIVING ROOM - SAME

The Griffins wait in the living room, as before. Lois leaps to her feet.

LOIS

I can't bear this anymore. If Stewie can't find his way out of Meg's ass, we have to enter the other realm and get him ourselves.

Lois starts toward the stairs.

PERFORMANCE ARTIST

Lois, I told you, it ain't safe.

PETER

Yeah, but they say the same thing about operating heavy machinery after you've taken some cold medicine.

EXT. QUAHOG STREET - DAY (FLASHBACK)

Peter is stuffing large branches into a **wood chipper**. After a few branches, Peter pauses and takes a **deep breath** through his nose.

PETER

Ah, my sinuses are finally open.

Peter takes another **deep inhale** through his nostrils, then **exhales**, satisfied. A beat, then he looks at the wood chipper.

PETER (CONT'D)

Cannonball!

Peter quickly cannonballs directly into the wood chipper, which **shreds** him into a million bloody particles.

INT. STEWIE'S ROOM - MOMENTS LATER

Peter, Lois and Chris stand in front of the glowing closet. Lois has a rope tied around her waist. **CUT TO:**

A SILHOUETTE SHOT of Peter and Lois looking at each other lovingly against the backdrop of the bright light in the closet.

PETER

Now, you're sure you don't want me to
go in instead?

LOIS

You never offered.

PETER

Come back safe.

They hug. Lois turns to face the closet. She walks towards it as Peter holds the other end of the rope. With a **flash**, Lois disappears into the portal. Peter holds the taught rope like a sailor in a storm. We hear the sounds of a **wind storm**.

LOIS (O.S.)

Stewie, is that you? Peter, I think I
have him!

PETER

All right, hang on, Lois!

Peter starts to pull on the rope. As he does, a giant scary **FACE** comes out of the closet with a **roar**.

PETER (CONT'D)

Ah! Who are you?

GHOST

I'm the ghost of Social Security!

PETER

But Social Security isn't dead.

GHOST

Isn't it, though? Isn't it?

PETER

Touché, big, scary face.

Peter lets go of the rope...

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Lois flies out of Meg's ass with a flash of light. She holds Stewie as she **rolls** across the floor and comes to a stop. Peter and Chris enters from O.S.

PETER

Oh, thank god you guys are... eeew,
you're covered in slime.

STEWIE

I'm telling myself it's inter-
dimensional plasma, and has nothing to
do with Meg's ass.

Suddenly, Meg **screams**, as hundreds of GHOSTS fly out of her and start swarming around the house.

PETER

Holy crap! Let's get outta here!

They all run O.S.

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

Peter and the family sprint out across the yard, as the house begins to **implode**. We see dozens of ghosts swirling around it.

LOIS

(REALIZING) Wait a minute! (LOOKING
AROUND) Where's Meg?!

BRIAN/STEWIE/CHRIS

I don't know. / Didn't see her. / I kinda
thought you guys would attend to that.

LOIS

Peter, you gotta go back and get her!

PETER

Oh, yeah right. Like I'm goin' back
for Meg.

LOIS

Peter?!

PETER

Lois, dammit, we both agreed,
remember? If we could only save two,
we leave Meg.

LOIS

I know, but--

Meg runs up to the family.

MEG

You bastard! How could you leave me
in there?!

PETER

(TO LOIS) Okay, see? It resolved
itself.

The family runs away, as the house **implodes** completely and
disappears with a **flash**. The ghosts continue to swirl
around. DEATH walks up to the ghosts.

DEATH

Hey, I heard there was a party? (BEAT,
SEES ALL THE GHOSTS) Ooh, lotta dudes.

END OF ACT TWO

ACT THREE**INT. CHANNEL FIVE NEWS DESK - NIGHT**

Tom and DIANE sit at the news desk.

TOM

Our top story tonight, a local family
is forced out of their home by ghosts.
Who are they gonna call?

DIANE

(HEAVY SIGH) Ghostbusters, Tom?

TOM

No, Diane, their insurance company.
That's just stupid what you said.
(THEN) Quahog hasn't seen the likes of
this since the Johnson family of Maple
Street discovered their home was built
on a Jewish burial ground.

INT. JOHNSONS' KITCHEN - NIGHT (CUTAWAY)

The JOHNSON FAMILY sits around the dinner table. Two old
JEWISH GHOSTS sit at the table with them.

JEWISH HUSBAND GHOST

Is it drafty in here? I feel cool
air.

JEWISH WIFE GHOST

Is burning the pan part of the recipe?
The Johnsons look quietly peeved.

JEWISH HUSBAND GHOST

(LOOKING UP) Am I sitting under a
vent?

Mrs. Johnson **drops** her silverware and exits in a huff.

EXT. QUAGMIRE'S FRONT PORCH - NIGHT

The Griffins stand on the front step. Peter **knocks** on the front door. Brian turns to Stewie.

BRIAN

So, what was it like on the other side?

STEWIE

You know how when you go to like a four o'clock showing of "Silkwood," and it's like still sunny out, and then you come out at six, and it's all dark. And you feel that tinge of sadness and fatigue, like something's been taken away from you. It was like that, but for three days.

Quagmire opens the door, wearing nothing but a baby bonnet and a diaper. An oversized pacifier dangles from his neck.

PETER

Quagmire, you gotta help us. We pissed off a buncha ghosts and now our house is gone and we got no place to stay.

QUAGMIRE

Uh, Peter, this is not the best time.

FEMALE VOICE (O.S.)

Glenn, are you coming?

QUAGMIRE

Yeah, honey, I'll be right there.

Waa! Waa! I'll be right there.

(MORE)

QUAGMIRE (CONT'D)

(TO PETER) Peter, I'm really slammed right now, can you give me the short version?

PETER

Uh, what, uh, what's going on in there?

QUAGMIRE

Nothing.

A WOMAN IN A BIKINI and a 18TH CENTURY POWDERED JUDGE'S WIG rides by on a MULE behind Quagmire. She's chased by a NAKED FARMER on a **tractor**.

QUAGMIRE (CONT'D)

Peter, there's no easy way to say this: I got a pomegranate in my urethra right now and I gotta get it outta there. So, listen, we'll talk later, okay?

Quagmire **shuts** the door.

EXT. CLEVELAND'S HOUSE - LATER

The Griffins bang on Cleveland's door.

PETER

Cleveland, open up! It's us!

CLEVELAND (O.S.)

Go away! We don't want no spooks in this neighborhood!

CLEVELAND JR. (O.S.)

Daddy, daddy! What do I do with this chicken?

CLEVELAND (O.S.)

Slaughter it, son. Then smear the blood on your face and the windows for protection. Then deep fry those wings. There's some ranch dressing in the door of the fridge. Now, go away, Griffins! (TO CLEVELAND JR.) Ooh, and get the celery--

EXT. HERBERT'S FRONT PORCH - LATER

The Griffins stand talking to HERBERT.

HERBERT

Well, I only have room for one of you.
But I know how we could settle it.
(POINTS REPEATEDLY AT CHRIS) Eeny,
meeny, miney, moe...

EXT. QUAHOG SOUP KITCHEN - DAY

A sign out front reads, "Free Shopping Cart Valet."

INT. QUAHOG SOUP KITCHEN - SAME

The Griffins wander through a crowd of HOMELESS PEOPLE.

MEG

A soup kitchen, Dad? Isn't there any other place we can go?

LOIS

Yeah, I don't know about this, Peter.
I mean, everyone is so filthy and sad.
It's like a room full of Kevin Federlines.

BRIAN

Well, we have to eat here. We're homeless now.

PETER

Ah, ah -- homos, Brian. They preferred to be called homos.

STEWIE

(RE: HOMELESS PEOPLE) Drugs, drugs, divorce. Kicked out for being gay. Caa-razy. Drugs, drugs, Korean, drugs...

BRIAN

Well, it'll just be good to get some food in us.

The Griffins sit at a table. A BUM walks up to them. He hands them all menus. There are a few other shabby tables covered with soiled tablecloths.

BUM

Welcome to The Kitchen. My name is Jesus Christ and I'll be your--

A WOMAN walks up and shoos the Bum away.

WOMAN

Hey, get out of here! (TO GRIFFINS)
Sorry, Gary's a little disconnected from reality. I'll just start you off with this basket of pizza crusts.
(THEN) Oh, and we do have one special today.

(MORE)

WOMAN (CONT'D)

It's an avocado pit with a little bit of avocado still on it, and that comes on a ripped pair of boxer shorts.

PETER

(LOOKING AT MENU, TO WAITRESS) Now, I'm trying to decide between the tossed spaghetti on a newspaper and the half-yogurt with the balled-up tissue in it.

EXT. ALLEY - NIGHT

A large refrigerator box sits in the alley.

INT. CARDBOARD BOX - SAME

The Griffins, minus Stewie, all sit jammed together in a cluster inside the box.

LOIS

Well, this is great, Peter. In my worst nightmare, I never thought I'd be living in a box. This is all your fault. If you hadn't screwed around with that damn skull--

PETER

Lois, Lois, can I just tell ya, you look really hot with that homeless dirt tan.

MEG

Hey, where's Stewie?

BRIAN

Uh, I think he's outside, I'll get him.

Brian steps out of the box and...

EXT. ALLEY - CONTINUOUS

Walks up to a smaller cardboard box which is adjacent to the Griffins' box.

BRIAN

Stewie?

STEWIE (O.S.)

Come in, Brian.

Brian steps inside Stewie's box.

INT. STEWIE'S BOX - CONTINUOUS

It is an enormous, well-appointed loft space. **Classical music** plays. Stewie sits in a club chair, reading a book and wearing a smoking jacket.

BRIAN

Whoa, this place -- this place is huge.

STEWIE

You know, it's really just the way I've arranged the furniture. It's a big lot, though. Runs from the parking meter all the way down to the green gum.

BRIAN

Wow, that's, uh, that's amazing.

Brian starts flipping through books on the bookshelf.

STEWIE

Unfortunately, part of the curse of having a nice box is (EXAGGERATED YAWN) nobody ever wants to go home.

BRIAN

Are you kicking me out of your box?

Stewie falls asleep in the chair, **snoring**. After a beat, he opens one eye while continuing to snore, then shuts it again.

INT. CARDBOARD BOX - SAME TIME

The family is still jammed in. Chris and Meg are asleep.

LOIS

Peter, we gotta get outta here.

PETER

Come on, Lois, it ain't so bad. Now,
let's all get some sleep. Chris, Meg,
wake up. (SHAKES THEM AWAKE) Let's get
some sleep.

They hear a **noise** from outside. Peter pokes his head out.

PETER (CONT'D)

What the hell is that?

ANGLE ON a nearby HOBO.

HOBO

Didn't you know, fella? Homeless
people spend all night tap dancing.

ANGLE ON a group of HOMELESS PEOPLE **tap dancing** beautifully.

Stewie pokes his head out of his box, a sleep mask over his eyes.

STEWIE

Oh, are you serious?

Peter goes back into the box.

PETER

All right, Lois, you win. Now here's
how I figure it: this whole thing
started when I messed around with that
skull. So, all I gotta do is make
nice with him, show him the time of
his life and the ghosts'll go away and
give us our house back.

LOIS

Well, I hope it works. 'Cause it's
awfully dangerous for us to be
sleeping outside in a box.

PETER

I'll tell you what's dangerous, Lois.
Having unprotected sex with a cactus.

INT. BAR - NIGHT (FLASHBACK)

A half-rotted, diseased CACTUS slouches over a drink at the bar. The BARTENDER cups the receiver of a phone and calls out.

BARTENDER

Hey, I got Peter Griffin on the phone
for a cactus?

The cactus looks up and waves "not here" with one of his
"arms."

BARTENDER (CONT'D)

Yeah, he's not here.

EXT./ESTAB. STREET - DAY

Peter, carrying the skull, skips along the street.

BEGIN MONTAGE:

"Feel The Night" By Baxter Robertson from "The Karate Kid"
plays.

INT. MASSAGE PARLOR - DAY

Peter lays on a massage table, getting a massage.

PAN OVER to the other table where a MASSEUSE is massaging the skull.

EXT. COUNTRY ROAD - DAY

Peter pedals a bike as the skull sits in the basket on the handlebars. Peter laughs happily.

INT. STRIP CLUB - NIGHT

Peter sits with the skull. He pulls out a dollar bill and tucks it into the skull's mouth.

A STRIPPER comes by and presses her cleavage together to extract the dollar bill from the skull's mouth. Peter gives the skull a thumbs-up.

EXT. COUNTRY ROAD - DAY

Peter and the skull are on the bike again, only this time the skull is in the seat. Peter sits in the handlebars, briefly loses his balance, but then recovers, smiles, and kicks up his feet gleefully.

INT. AUDITORIUM - DAY

A banner hangs across the stage that reads "Costume Contest." Peter and the skull are being awarded a trophy by a JUDGE. Peter wears a suit, has a blackened gap between his two front teeth, and wears a button that says "Arnold for President." The skull is on the end of a broomstick, wears a wig and a dress.

EXT. GRIFFINS' BACK YARD - DAY

The family stands around Peter ceremoniously, as he places the skull into a hole in the backyard and buries it. He looks up and smiles.

ANGLE ON the yard, as the house re-appears. Lois and the family walk toward it, happily, but suddenly it implodes again. They look back at Peter, who has re-dug up the skull and is jabbing it in the eyes with his fingers, a la Moe Howard.

PETER

Hehehehe.

Lois slaps the skull out of his hands and back into the hole. The house re-appears again.

END MONTAGE.

EXT. GRIFFINS' HOUSE - NIGHT

The family is there.

LOIS

Oh Peter, I'm so proud of you. Once again, you brought our family to the edge of the abyss, and at the very last minute saved us all. I love you, honey.

PETER

And I've grown fond of you, Lois.

(THEN) But you know, isn't it sad that both girls from "Poltergeist" are dead and Craig T. Nelson still walks among us? Well, no use stewing about what you can't change.

Peter belts out the "**Family Guy**" theme, as they all go inside.

CUT TO BLACK.

END OF SHOW